



## PRICE NEVER ASKED.

How Miss Vanderbilt Buys Her Wedding Outfit.

MODISTES ARE VERY HAPPY.

The Future Duchess of Marlborough Will Have a Wonderful Collection of Feminine Finery—A \$2,000 Seal-skin Gown.

(Correspondence of the Dispatch.)

NEW YORK, October 18.—One of the prettiest sights of the metropolis just now is to see Miss Consuelo Vanderbilt making a tour of the shops which line either side of lower Fifth avenue, and buying the myriads of things which she will take with her when she sails for England as the Duchess of Marlborough.

Miss Vanderbilt has one inestimable advantage over the average girl who is getting her trousseau together, and that is that the price of any article she may fancy never enters her pretty little head. In fact, she rarely asks about the sum she must pay for anything, but her mother, who invariably accompanies her on these trips, is more circumspect, and besides knows exactly the values of all manner of feminine adornment.

This going about on shopping expeditions is quite foreign to the usual Vanderbilt policy, as Mrs. Vanderbilt has always attended to this important work by having the milliners and modistes call at her home, where she makes her selections and gives her orders. But the fact that a wedding outfit is to be made up is sufficient reason for a departure from all set rules.

It is not generally known that when Mrs. Vanderbilt and her daughter were abroad last fall the engagement was settled upon, and in anticipation of the event, which is now so near at hand, numerous purchases were made, so that very little additional is needed to make the trousseau complete. But Miss Consuelo is something of an old-fashioned young lady, and determined to enjoy the pleasure of doing some shopping for this the greatest event of her life.

Once or twice the Duke has accompanied her and her mother to the milliners, where dozens of bonnets, hats, and caps were tried and purchased. The large picture hats of the present mode form a fitting frame for the peculiarly girlish face of the future Duchess of Marlborough, and, judging from the number she has worn the last few weeks, there must be two scores of them already in her dressing-room.

One of the purchases made last week was a gown made completely of seal-skin. The skirt is necessarily scant, owing to the weight. It is fashioned so that the weight comes upon the shoulders, braces being attached to the waistband. The skirt is simplicity itself, being free of all ornament. The waist is made with large sleeves and high collar. It has the appearance of a short jacket. This trifle cost somewhere in the neighborhood of \$200.

This fortunate young lady has also ordered from her jewellers the eight pretty and costly gifts which she will give to her bridesmaids to wear on the wedding-day. They are pins fashioned of tiny pearls and diamonds, each in a different design. The Duke, at the same time, gave the order for the pins which the ushers will wear and keep as mementoes of the wedding, which will live down in the social history of the country.

One of the costumes worn by Miss Vanderbilt is shown in the large illustration. The jacket is made of light tan-colored cloth, trimmed with a dark material, composed of the tan, with a dark stripe. It is made with a light



MARIE ANTOINETTE COAT AND SLEEVE, THE VERY LATEST.

fitting back and loose front, and fastens invisibly down the centre. The revers, which are of plaid, extend down the entire length of the jacket on both sides of the opening, and are held back by three large buttons. They are allowed to fall gracefully forward at the top. With a large sailor and high stock collar of the plaid, and with large bag-of-mutton sleeves, it presents a very pretty combination. The skirt is of black crepon, and is

made in the regulation godet-back style, with extra-full flare at the bottom. The hat worn is a combination of felt, ribbons, and feathers. The crown is bell-shaped, and the brim is entirely covered with feathers, while a large plume is allowed to fall entirely over the hair in the back. A bow of striped black and white ribbon is placed on the left side.

### A STUDY IN WIVES.

A Symposium—French, German, English, and Scandinavian. A symposium of wives! Few, except a centenarian, or a Mormon, could enjoy such audacious felicity as such a state of affairs would suggest. As a dip into



MISS VANDERBILT'S LATEST STREET GOWN.

matrimony the five articles in the North American Review are good, speculative reading. We have the "Ideal" wife from a French, a German, and a Scandinavian point of view. There is a curious sameness about her, and most of the ideals drawn are obsolete. The old Scotch proverb, "The best-laid plans of mice and men gang aft agley," holds good in the arguments for and against the modern type of the feminine gender.

man in his mind's eye and draw you a picture of a commonplace, stupid creature, without mind or manners, with negative morals, and an abnormally large family of very uninteresting children, an automatic sense of duty and a cow-like complacency of accepting the joys and pleasures of her lot. To give him credit, Grant Allen, author of that scandalously modern novel, "The Woman Who Did," does not give this specimen to the public as his ideal feminine chamber, but that is because he has a snaking admiration for women who scorn the bonds of law or decency, decline to wear wedding-rings, and deport themselves after the manner of Fiji Islanders. Could anything be more hopeless or dreary or unattractive than this pen portrait of the "ideal wife of the English middle class?"

"As a girl, she was sent to a good school where she learned to be a lady, and not much else save to write an invitation. She meets her and fails in love with her. She is faithful to him with a fidelity that knows no faltering. Her function is not to live her own life and expand her own soul, but to play the part of his social representative. She is an apocryphal representative. She is sides with solemn and silent dignity at the head of his table. She drives out with poorly paid in his carriage, when he goes out. She calls on his friends' wives, and asks their daughters in due rotation to tea and tennis. She produces six wholesome looking children here, at measured intervals, and spends most of her time thereafter in frizzling and frying over their nursery arrangements. She keeps the house beautiful with antimacassars and white muslin curtains. She continues to play the piano in a feeble way till her girls succeed her, but she makes no other sacrifices to the strange gods of culture. As she grows old she devotes herself to the British matron. She then devotes herself wholly

to Central Park. She was also a very audacious maiden, for when her host meekly objected to such proceedings she told him that he was an old fogey. The ideal wife of the Professor was a real person, a flesh and blood woman whom he knew. The picture is certainly a charming one. It has all the sweetness and control which mind alone can give to a woman of many cares and responsibilities. It takes head and heart to win sons and daughters, husbands and friends' respect and admiration, as well as love, and the stupid, soulless woman who never thinks, and who is stupidly wise and book learned, must have thought and heart and consideration as well—or fall short of the least exciting man's ideal. And here was a noble woman, who is only a type after all. Her name is Legion, but she is not known by the great world, who are not fortunate enough to possess one of her.

In a most characteristic few words Max O'Rell gives us the portrait of all know of the French woman—she who is always a success, so far as love and admiration go, the world over, because, be she wise or stupid, pretty or plain, she knows the value of small things; the tender glance, the thoughtful act; the delicately-conveyed flattery, the becoming flirt, and the coquettish kiss. The French woman is the queen of La Petite Chose. As a cook, her dinner is attractive, though it may be made up of odds and ends and scraps, but nothing is lost or wasted, and the meal is appetizing. Of his countrywomen, Max O'Rell, who, by the way, has an English spouse, says:

"Let a French woman be the mistress of a superb mansion in the Champs Elysees or of a poor little fifth-floor flat, she always has the charm of femininity. She is always smart, alert, bien coiffe, bien garte, bien chaussee. She has a little bustling, fluttering way about her that will always keep your interest in her alive. Her constant aim is to be interesting to her husband. In turn, she is his friend, his confidante, his partner in business, his chum. She is forever changing her appearance. For instance, you will seldom see a French married woman wear her hair in the same way longer than three or four weeks. She knows that love feeds on trifles, on illusion, on suggestion. She knows that when a man loves his wife, a flower in her hair, a new frock, a bonnet differently trimmed, will revive in him the very emotion that he felt when he held her in his arms for the first time. She understands to a supreme degree the poetry of matrimony. I have heard men say that matrimony kills poetry. The fool! There is no poetry outside of it!"

### Nocturne.

Last night I wandered where the moon was pouring. Her silvery splendor o'er roof and tree-top. So clear the night, the boughs seemed like fair canopies. Of deepest green upon a ground of azure. The birds had ceased to sing; the crickets only. With plaintive note, some time disturbed the silence. They seemed to clasp and hold, with soft embracing. The earth and all things round so gently sleeping. One gleaming star hung low above the hill-top. Yet slowly followed in the fair moon's pathway: Constant, serene, its bright beam never failing. It seemed the fitting emblem of some true heart. That, sleeping never, still will follow after its love, as does the star the fair Moon Goddess.

E. KALLAW.

### Where They Come From.

Gutta-percha is the milky sap of the Isonandra gutta trees of the East Indies. Cocoa is made from the fruit of the cocoa-tree, fermented five days in heaps, or in earthen vessels. Cinnamon is the inner rind of the cinnamon tree. The bark of the young shoot is best.

Neats-foot oil is the fat produced in the preparation of the feet and intestines of oxen for the market.

Linsseed is the seed of flax. They are smooth, shining, brown, oblong, and have a whitish, sweetish kernel.

Emery is the fine particles of a mineral—emery—and is prepared by heating to a high degree and cooling suddenly with water and then crushing.

Cream of tartar is the refined crust or sediment formed in the interior of wine vats and wine bottles, existing primarily in the juice of the grape.

Madder is the root of an herb-like

### New and Pretty Neck Ruffs.



For our part, we find more heart and soul, more sense of what life and the world was made for, in the existence of the laborer's wife, with her "fifteen small children," her "good man," and her manifold gifts and manifold opportunities for using them.

The Ideal English wife of the aristocracy does not exist, because aristocrats in Britain have no ideals. "His wife is rich or beautiful or both; she lives in society; he and she go their own ways forthwith; and those ways usually land one or the other in the divorce court. Occasionally both of them reach that goal together. Their ideal is to enjoy current society in their own reckless way they usually obtain it."

After recalling the wives of the early centuries and the German mothers, who took themselves famous by their courage and fidelity in poem and story, Karl Blind gives this definition of the German hausfrau: "To be not 'platinum mothers,' but real mothers, and at the same time to take a deep interest in all that is good and noble in literature or art; to make a 'servant's' bureau, and of her royal husband, who declared he would rather have a wife who made currant jelly than current speeches, and that woman's place was in church, kitchen, or nursery? But men are ever ungrateful, and once in a while inconsistent—as the New Woman would say—and the Emperor's best counsellors and friends were his mother, the Empress Frederick, and the Countess Waldersee—the cleverest woman in Germany."

Professor Boyesen plaintively admits that the Scandinavian wife of to-day would not care to be called ideal, and he thinks the Norse youths of long ago would be shocked at the Norwegian girl who visited his house and insisted on exploring the Bowery and Hester street by night and striking up acquaintances

to thirty-four brilliant—very

### The Duke's Fine Score.

(Cleveland World.) Marlborough bought his \$2000 worth of engagement jewelry in London. Perhaps his wedding breakfast will come over on the steamer.

Old papers for sale at the Dispatch office.

## MANY ADORABLE RIGS

A Great Variety of Correct, Seasonable Costumes.

### NOVELTIES IN FASHIONS.

Dressing the Little Folks—A New Outdoor Costume—Pretty Neck Ruff. Some Timely Suggestions to the Shopper.

There are so many adorable rigs for fall that a woman is tempted to spend all her money, even if, in consequence, she has to go to bed when the cold weather comes for lack of a fur cloak. The variety of correct costumes is so great, too, that one can be just right in many ways. One way is to have a skirt of rough cloth in some rich brown, in cut much like those we have been wearing, but there will be no haircloth or kindred abominations. For bodice and skirt women revel in the novelty—there must be a little coat made of the richest velvet, that has a ground of satin, over which are so thickly strewn leaves, flowers, and designs of velvet, that

bon, finished by a smart little bow at the back. A narrow stock of the ribbon finishes the neck. Bands of the ribbon pass from the belt to the shoulders, where the long loops of the full bows fall over the shoulders. The sleeves are made of the woolen material, opera-length stockings of rose pink, little thread, and tiny slippers of white do complete a simple, but extremely pretty, toilet.

The small "seton" of the house is



Fine pearl heart and festoon twin brooch.

with difficulty distinguished from his small sister, since both costumes are a matter of skirts. The tiny socks are perhaps the only distinguishing feature. And these are worn only by children of foolish mothers, who care more for the appearance than for the real health of the child.

A little gown of scarlet merino has an 18th-century, all finely shirred, to which is attached the frill of a shirt, and the quaint little sleeves.

### A NEW OUTDOOR COSTUME.

Outdoor costume, made of woolen ma-



FRONT.

the effect is really velvet. In this case the ground is a warm brown velvet, and the figures are brown velvet, to match the skirt. The coat is cut off short at the sides, fitting down just below the belt-line. It hangs open almost in front, and is fastened with a row of buttons on one side, and big buttons on the other. Pointed revers turn away above.

A blouse front of full ivory plaided chiffon, shirred with yellow lace, shows where the coat opens, and a little pointed belt of brown velvet marks the waist, over which the front hangs. The coat can button up, in which case it is a faultlessly trim fit. The collar is folded brown velvet, set thick with rosettes of velvet and chiffon, and it shows in the back, as well as in front. With this garment should be worn a yellow felt hat, with wide, straight brim, weighted with rosettes to match those of the collar, and with the crown hidden under black plumes.

Though quite different design, the dress pictured here is quite as correct as that just described, and is, also, its equal for novelty. Made of violet-colored velvet, its skirt is gathered at the bottom, and falls from there in double-box-plaits that widen toward the hem. The jacket bodice has yoke and vest of violet accented-plaided silk, and the cloth edges of basque and fronts are finished with spangled trimming, a strip of the same joining the fronts. The sleeves are of silk, with wide bands of shirring at the shoulders and cuffs, and the plaid cloth standing collar and wrists have plaided ruffs of silk.

### Girlhood.

Thin eyes are filled with dreams. Shadowed by tresses of unbridled hair. Like grass by woodland streams—Thy look is thoughtfulness unstained with care.

Clear on thy face Are written tenderness and love and grace.

As in the dawn's first glow A forecast of the glorious day we see, So with a glance we know The perfect womanhood foretold in thee; Nor know we yet Whether to wish thy growth or to regret.

The "small person" and her brother are being wheeled by promises of all sorts of goodies in allowing their mamma to try on the new frocks and dainty little riggings for their new fall outfit. Even the smallest of these mites, who are at all sure of their equilibrium, are being fitted to the cunningest of dancing-frocks for future wear at the dancing-school. There is a very sensible element in these frocks, inasmuch as very little of the fuzzy finery is used, and a great deal of the pretty, old-fashioned merinos we all wore when children. They are in all colors, some of them marvellously soft, many of them in pointed effect, and lovely ones are in Dresden style.

The Dresdens are especially fetching, with their groundwork of dead white, of some sort that all springs with tiny little nosegays of faded roses. It seems as if the Dresdens pattern were designed especially for small children, so well do they suit one another.

Merinos in plain colors are also much in favor. A smart little dress made up of dead-white merino, trimmed with Dresden ribbons, having an ivory-white groundwork, and sprays of tiny rosettes, is to be worn very soon by a small child, a girl, over whose yellow head four summers have passed.

The short, flaring skirt is perfectly plain, and set on at the waist in fine favor. A smart little dress made up of dead-white merino, trimmed with Dresden ribbons, having an ivory-white groundwork, and sprays of tiny rosettes, is to be worn very soon by a small child, a girl, over whose yellow head four summers have passed.

The skirt is interlined with haircloth all around the bottom 15 inches deep. The haircloth is fitted to the inside side of the lining skirt and stitched to the top to keep it in place. The outside skirt is laid on the lining skirt with the seams of one directly on the other and faced strongly to keep them in place.

The bottom of the skirt is turned up so that it escapes the ground by half an inch. It is turned even all around. The back must not be longer than the front. Hem the lining to the bottom of the skirt, and finish the bottom with a black mohair braided sewed to the bottom

of the inside edge for protection. The top of the skirt laid in little plaits at the waist line in front, and the back is laid in four box plaits, which fall in loose flutes to the bottom of the skirt. The skirt is finished at the waist-line with a bias cord. The flutes are held in place around the skirt with elastic bands run through the shirring of silk and tucked to the inside seams of the skirt. The corsage is made over a fitted lining of taffeta silk. It is made of the woolen

material. The vest, girdle, and yoke are made of green velvet. The suspender drapery over the shoulder, which starts from under the girdle in front and ends in saucers at the back, is made of the corded satin and is trimmed with fur. The sleeves are made of the woolen material, opera-length stockings of rose pink, little thread, and tiny slippers of white do complete a simple, but extremely pretty, toilet.

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### COMES ALL THE RAGE.

New Fashions of Dressing the Hair and the Latest Ornaments.

(New York Sun.)

The women who have been fond of dressing their hair with feathers and aligettes will have to give them up this winter, or be hopelessly out of date for the feathers must go. Combs of all sizes and shapes are the correct head ornaments, so the fashionable jewelers and hair-dressers say, and they come in endless variety, so far as material and design are concerned.

There seems to be a different way of arranging the hair for every face and yet all are stylish. The woman with dark, glistening locks must wear her hair in the evening after the style of the Empress Josephine, if she has the face to stand it, and the diamond and pearl tiara which gives the finishing touch to this very fetching arrangement of her locks. If she can't afford the latter, two or three strands of imitation pearls loop well wound in and out among the dark puffs. Dark hair does not look well too much fringed. Crimping causes it to lose its lustre, which is brought out by light ornaments. On the other hand, the woman with yellow or reddish hair should wave it on all sides and pull it up high in a fluffy mass.

Medium-sized tortoise-shell combs, ornamented with applied silver, are more popular than anything else just now, but they really show off better in hair than any other. Black garnet and mat jet combs and hair-pins are being imported from Paris, and are already very popular. Many of them come in crescent and butterfly shapes, and are thickly studded with rhinestones. The side-combs match, and the effect of the novelties in blond hair is gorgeous and striking.

The silversmiths report a big run on the enamelled and jeweled bodies of hair-pins. These ornaments have an arrangement at the back which permits of ribbon wings of the color of the gown. The demure, who who clings to her crimples part and coils her hair very high on her head may thrust one of these butterflies in at the back of the part and so relieve its severity. She may also go further, and add her hair with very small enamelled and jeweled butterfly and flower-pins, and so obtain an effect altogether Japanese.

Few women can afford to dress their hair on their own, even with the aid of crimps and puffs, but those who do must not fail to set off the knot with an immense tortoise-shell back-comb, curling almost from ear to ear, if they wish to be in the very latest style. When a hair-dresser was asked how elderly women should dress and ornament their hair he replied:

"Well, everybody is going to wear their hair pompadour this winter, and there is such variety in the arrangement of this style that it can be made just as becoming to the woman with a long, look face and cadaverous eyes as to the one with a round face. But when the crown's feet begin to scratch around a woman's eyes, and the curves in her face begin to settle into lines, she should be very careful in the arrangement of her hair and the selection of ornaments. She should fail to pull soft little curls down on her forehead, and unless she is remarkably well preserved, must not wear brilliant ornaments. Medium-sized combs in tortoise or jet are becoming, but pins never in gray or white hair; and, as for the beloved diamonds, they bring out the wrinkles."

Minutaires are invading everything from stamp-boxes to cracker-bars this autumn, and the very newest thing in hair ornaments is a back comb in gilded silver, with a fancy enamelled miniature on its old-fashioned top. If a woman wears small, she can have the miniature of some loved one on her comb set in a circle of diamonds or pearls. These combs are made only in medium sizes, and are exceedingly rich-looking. For street wear, small tortoise-shell combs, plain or ornamented with sterling silver, are most in demand, though those with teeth of gold and tops of translucent enamel bid fair to oust these standard byes. The collar combs are beautiful both in color and design, and resemble somewhat the bits of Turkish mosaic. Bright and gilded silver pins hold their own well for day wear, though tortoise-shell is the most popular for all occasions, and the beauty of it all is that the girl who has only 18 cents to invest in a comb can get a genuine one for her money, and if a woman comes along who wishes to put too in an ornament of the same material, she can do so at a number of places.

A Common Combination. (Washington Star.) "That race-horse of your seems well broke," said the man who stands around and looks on. "Yes," replied the melancholy owner of

the animal; "but he isn't as well broke as I am."

Quite